

TITLE: METROPOLIS  
MANGAKA: OSAMU TEZUKA  
NOTES: READ FROM LEFT TO RIGHT  
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# METROPOLIS



From the  
Creator of

# METROPOLIS

## メトロポリス

From Osamu Tezuka, creator of *Astro Boy*, comes *Metropolis*, the legendary 1949 graphic novel that inspired the astonishing animated film that floored audiences and critics alike. In a not-so-far-off future a beautiful, artificially created girl – unaware of her non-human background – wanders alone in a world populated by humans and the slave-driven robots who serve them as she searches for the non-existent parents she believes must exist. Tezuka's key theme of the nature of humanity in a technological society is framed in bold relief, as well as his wry allegorical observations of the Cold War that was escalating when he created *Metropolis*. A brilliant work of wit and wisdom – and guest-starring some friends you may recognize from *Astro Boy*! – *Metropolis* is one of graphic fiction's most enduring tales, available for the first time in an English-language edition.



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メトロポリス

# METROPOLIS

by

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translation

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lettering and rebouch

DIGITAL CHAMELEON



Dark Horse Comics®

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## **METROPOLIS**

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The artwork of this volume has been produced as a mirror-image of the original Japanese edition to conform to English-language standards.

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## **A NOTE TO READERS**



Many non-Japanese, including people from Africa and Southeast Asia, appear in Osamu Tezuka's works. Sometimes these people are depicted very differently from the way they actually are today, in a manner that exaggerates a time long past or shows them to be from extremely undeveloped lands. Some feel that such images contribute to racial discrimination, especially against people of African descent. This was never Osamu Tezuka's intent, but we believe that as long as there are people who feel insulted or demeaned by these depictions, we must not ignore their feelings.

We are against discrimination, in all its forms, and intend to continue to work for its elimination. Nonetheless, we do not believe it would be proper to revise these works. Tezuka is no longer with us, and we cannot erase what he has done, and to alter his work would only violate his rights as a creator. More importantly, stopping publication or changing the content of his work would do little to solve the problems of discrimination that exist in the world.

We are presenting Osamu Tezuka's work as it was originally created, without changes. We do this because we believe it is also important to promote the underlying themes in his work, such as love for mankind and the sanctity of life. We hope that when you, the reader, encounter this work, you will keep in mind the differences in attitudes, then and now, toward discrimination, and that this will contribute to an even greater awareness of such problems.

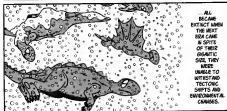
— Tezuka Productions and Dark Horse Comics

# METROPOLIS









ALL BECAME  
EXTINCT WHEN  
THE NEXT  
ERA CAME.  
IN SPITE  
OF THEIR  
GIGANTIC  
SIZE, THEY  
WERE  
UNABLE TO  
WITHSTAND  
TECTONIC  
SHIFTS AND  
ENVIRONMENTAL  
CHANGES.



AT THE  
END OF THE  
ICE AGE, THE  
FEARBITTING  
SABERTOOTH  
TIGER  
APPEARED.



AND THE  
EVEN MORE  
FEARFUL  
MAMMOTS,  
WITH TUSKS  
TWICE THE  
SIZE OF  
PRESENT-DAY  
ELEPHANTS?

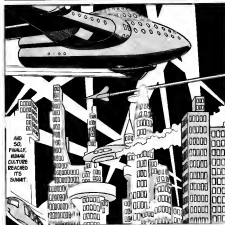
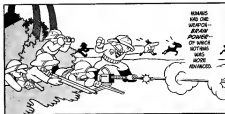


HOWEVER,  
THEY BECAME  
FOOD FOR  
MAMMOTS,  
AND, IN ACTUALITY,  
AS A RESULT OF  
THEIR TUSKS,  
THEY ALSO  
DIED OUT.



IN THEIR  
PLACE,  
BEWILD  
TODAY  
CALLED  
HOMES  
BEGAN TO  
CONQUER  
THE LAND.

TENS OF  
THOUSANDS  
OF YEARS  
PASSED.

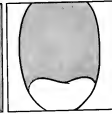
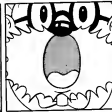


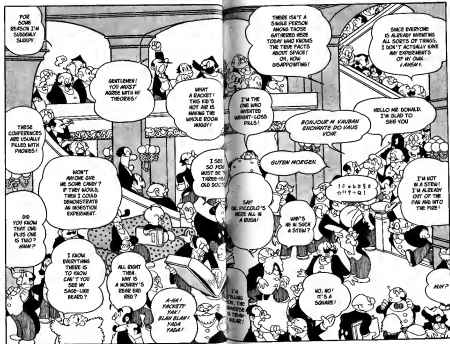
SUMMER, 1938











FOR  
SOME  
REASON I'M  
SUDDENLY  
SLEEPY!

GENTLEMEN!  
YOU MUST  
AGREE WITH MY  
THEORIES!

WHAT  
A BACKET!  
THIS EYE'S  
HOT AIR IS  
MAKING THE  
WHOLE ROOM  
HUGGY!

THESE  
CONFERENCES  
ARE USUALLY  
FILLED WITH  
PHONIES!

WOULDN'T  
ANYONE GIVE  
ME SOME CANDY?  
IF THEY WOULD,  
THEN I COULD  
DEMONSTRATE  
AN INJECTION  
EXPERIMENT.

DID  
YOU KNOW  
THAT ONE  
PLUS ONE  
IS TWO?  
AAAHH?

I KNOW  
EVERYTHING  
THERE IS  
TO KNOW  
CAN'T YOU  
SEE MY  
SAGE-LIKE  
BEARD?

ALL RIGHT  
THEN  
WHY IS  
A HONEY'S  
BEARD SHO  
RED?

A-HA!  
YACKETY  
YAK!  
BLAH BLAH!  
YADA  
YADA!

I SEE  
SO MANY  
MUST BE  
THREE-10  
OLD DOCTORS!

SAY  
DE PICCOLLO'S  
MIND ALL IN  
A RUSH!

I'M THE  
ONE WHO  
WENTED  
WRIGHT-LOSS  
PILLS!

GUTEN MORGEN!

BONJOUR M KAYMAN  
ENCORETE DO HAUS  
VOIR

HELLO MR. DONALD.  
I'M GLAD TO  
SEE YOU

10 + 10 = 20  
11 + 9 = 20!

WHY'S  
HE SO SORE  
A STEW?

I'M HOT  
IN A STEW!  
I'M ALREADY  
OUT OF THE  
PAN AND INTO  
THE FIRE!

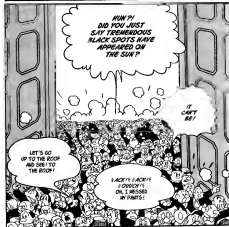
AAAHH?

THERE ISN'T A  
SINGLE PERSON  
AMONG THOSE  
GATHERED HERE  
TODAY WHO KNOWS  
THE TRUE FACTS  
ABOUT SPACE!  
OH, HOW  
DISAPPOINTING!

SINCE EVERYONE  
IS ALREADY INVENTING  
ALL SORTS OF THEORIES,  
I DON'T ACTUALLY HAVE  
ANY EXPERIMENTS  
OF MY OWN -  
I ASKED!

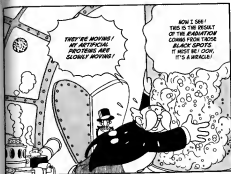
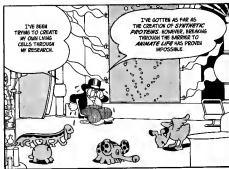
I'M  
TALKING  
NOW, THE  
MOROSE  
IS TALKING  
NOW!

NO, NO!  
IT'S A  
SQUARE!

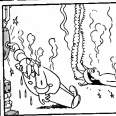
















DR. LANTON'S WARSON  
WAS BORN TO THE GROUND.  
AS FOR THE MISDEADOUTS  
OF DR. LANTON HIMSELF AND  
THE ARTIFICIAL BEING...



TWO OR  
THREE  
MONTHS  
LATER...

A SUSPICIOUS  
LOOKING CAR WAS  
OFTEN SEEN DRIVING  
AROUND TOWN. INSIDE  
THE CAR WERE A  
STRANGE OLD MAN AND  
SOMEONE WEARING  
A GOLDEN MASK.

EEK!  
BROTHER, IT'S  
A MONSTER!

AAH! IT'S  
THE GOLD  
MASK! IF YOU  
EVEN LOOK AT  
IT, YOU'LL GET  
SICK!



IT'S ALL  
RIGHT NOW.  
YOU CAN TAKE  
YOUR MASK  
OFF.

WELCOME  
HOME, SON.



THE CHILDREN ALL  
RUN AWAY WHEREVER  
THEY SEE MY CAR  
THESE DAYS.



IT'S SO SAD THAT I HAVE  
TO HIDE HIM UNDER THAT MASK,  
BUT IF SOMEONE FROM THE  
RED PARTY WERE TO SEE HIM  
WE'D HAVE A BIG PROBLEM.

WELL, HOW ABOUT  
YOU, FATHER?  
WHEN ARE YOU  
GOING TO TAKE OFF  
YOUR MASK?

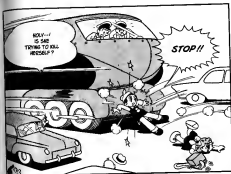
Y-YOU  
MUSTN'T SAY  
THAT!



WILL YOU LET  
ME GO OUTSIDE BY  
MYSELF? WHY?  
PLEASE? I SAID,  
PLEASE?

Y-YES!!!

EEK!!  
FATHER!





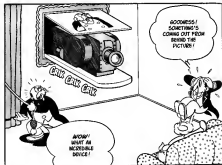












"IT ALL BEGAN WHEN I FIRST SUCCESSFULLY CREATED SYNTHETIC CELLS..."



"A SUSPICIOUS MAN BY THE NAME OF DAVE HAD ORDERED ME TO CREATE AN ARTIFICIAL BEING..."



"AS I WAS MAKING THE ARTIFICIAL BEING, I GRADUALLY BEGAN TO REALIZE OUR BODY'S EVIL SCHEMES..."



"FINALLY ONE NIGHT I RESOLVED TO BLOW UP THE LAB WITH A BOMB... AND THEN I MADE OFF WITH THE ARTIFICIAL BEING!"

"AFTERWARDS  
I HAD IT IN THE  
BOWLOW OF A  
TREE IN THE  
REAR GARDENS  
AND WENT  
BACK INSIDE.  
THE HOUSE  
HAD SUDDENLY  
COMBUSTED  
AND WAS  
CELEBRATING."



"I LIES AND  
TOLD MIKE  
BOB THAT THE  
ARTIFICIAL BEING  
HAD BEEN  
COMPLETELY  
INCORPORATED."

"AFTER  
THE HOUSE  
HAD BEEN  
REDUCED TO  
ASH, I QUIETLY  
GOT THE  
ARTIFICIAL BEING  
OUT FROM  
THE BOWLOW.  
IT LOOKED  
PUZZLED BY ITS  
SURROUNDINGS."



"THANKS TO  
MY FRIEND  
DR. BELL, I  
WAS ABLE  
TO BUILD A  
NEW HOUSE  
AND I BEGAN  
LIVING WITH  
THE ARTIFICIAL  
BEING. WE'RE  
COMING UP TO  
THE PRESENT  
NOW..."

"I CALLED  
THIS ARTIFICIAL  
BEING, WHICH  
WAS NEITHER  
A MAN NOR A  
WOMAN, 'ANDY';  
A NAME WHICH  
WAS NEITHER  
MALE NOR  
FEMALE."



"MIKE  
BELIEVES I  
AM ACTUALLY  
HIS FATHER.  
OF COURSE,  
HE HAS NO  
IDEA ABOUT  
HIS SUPER-  
HUMAN  
ABILITIES."

"FOR THE  
MOST PART,  
MIKE DOES NOT  
GO OUTSIDE.  
WHEN HE DOES,  
I HAVE HIM  
SEAT IN THE  
CAR AND WHEN  
THEN ONLY  
MIKE HE'S  
WEARING  
A MASK."



"THE  
OTHER  
CHILDREN  
CALL HIM A  
MONSTER  
AND DON  
ANY MORE  
ALWAYS  
SEEMS VERY  
SAD..."



OH, I ONLY WANTED TO  
RAISE HIM TO BE A KING  
AND GENTLE PERSON, NOT A  
SUPER-BEING. TO THE PERSON  
WATCHING THIS MOVIE AFTER  
I'VE DIED, PLEASE TAKE  
GOOD CARE OF HIM...

SO  
THAT'S IT.  
IT ALL HAPPENED  
BECAUSE MASTER  
KICK WAS AN  
ARTIFICIAL  
BEING

MR. LAWTON,  
PLEASE DON'T  
WORRY. WE WILL  
PROTECT KICK  
AT ALL COSTS!

THANK YOU  
A BOOK DETAILING  
ALL THE SECRETS  
OF KICK'S  
ANATOMY IS  
INSIDE THE SOFA  
I'M ON

A-OK!  
THIS IS  
IT!



ARE KICK'S  
SUPER-HUMAN  
ABILITIES  
WRITTEN ABOUT  
IN THERE?

THE IDEA IS  
SO FRIGHTENING I  
CAN'T READ IT.



GOSH! IS  
IT ALREADY  
SO LATE? I'VE  
GOTTA GET  
GONE.

CAN'T YOU  
STAY A LITTLE  
LONGER? MY  
UNCLE FROM  
JAPAN IS  
GOING TO BE  
ARRIVING  
SOON.



I'LL  
INTRODUCE  
YOU!

NOBODY!  
WELCOME!

HEY,  
THERE,  
KICK!



LAWRENCE!  
ALLOW  
ME TO  
INTRODUCE  
YOU!

I'M  
KICK.

PLEASE  
TO MEET  
YOU.

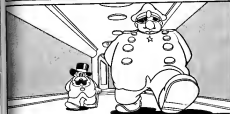
H-H-  
HOW?!  
F-  
YOU!



LAWRENCE!! K-K-K-K-NO  
MATTER HOW YOU LOOK AT  
IT, IT APPEARS HUMAN.

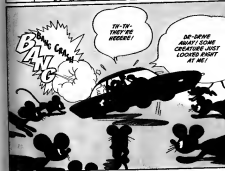
OH, NO. I'M  
SO SORRY TO SAY  
THIS, BUT YOUR  
FATHER IS DEAD.

I WAS AT  
HIS DEATH  
BED ONLY  
MOMENTS  
AGO!

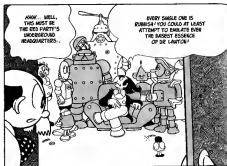




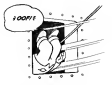




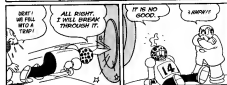






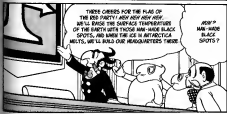














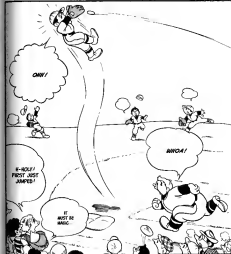


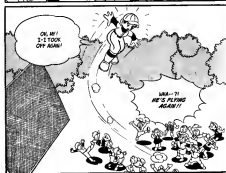




MICHI IS NEITHER HUMAN NOR ANIMAL NOR PLANT NOR MINERAL. MADE ENTIRELY OF SYNTHETIC CELLS, MICH, TO PUT IT SIMPLY, IS AN ARTIFICIAL BEING. DUE TO VARIOUS SECRET APPARATUS IMPLANTED IN THE BODY, MICH EXHIBITS NUMEROUS TEN-THOUSAND HORSEPOWER SUPERHUMAN ABILITIES, MAKING HIM WITHOUT EQUAL ON EARTH. MICH'S LUNGS EXHIBIT A HELIUM GAS ANALYSIS REACTION SUCH THAT IF HE BREATHES IN AS DEEPLY AS POSSIBLE, HE WILL FLOAT UP INTO THE AIR. THE EARS ACT LIKE FISH GILLS AND ARE ABLE TO CONTINUE BREATHING FREELY EVEN UNDER WATER. THERE IS A BUTTON IN THE THROAT, WHICH IF PUSHED WILL CHANGE MICH TO EITHER MALE OR FEMALE FORM...











"THAT'S  
JUST IT...  
THIS IS  
NOT AN  
OCCURRENCE  
EXCLUSIVE  
TO  
METROPOLIS  
CITY!"

"FOR INSTANCE,  
IN INDIA, PEOPLE  
AND HORSES HAVE BEEN  
FALLING INTO ANT-LION  
TRAPS FIVE METERS  
IN DIAMETER."

"IN COLORADO,  
MAN-EATING GRASSHOPPERS  
APPEARED AND WIPED  
OUT THE HERDS..."

"IN JAPAN,  
PUMPKINS GROWN  
ON ROOFTOPS  
CRASHED THE HOUSES  
BENEATH THEM,  
SO NOW PEOPLE  
HOLLOW OUT  
THE PUMPKINS  
AND HAVE HOMES  
OUT OF THEM."

"IN CHINA,  
EARTHWORKS  
UP TO 20  
KILOMETERS  
LONG THROVE  
AND BURROW  
HOLES THROUGH  
FARMERS'  
FIELDS, SO IT  
IS NOW  
THE FASHION  
TO USE FISH  
AS BAIT TO  
FISH FOR  
WORKS."

LOWER PLANTS  
AND ANIMALS WITH  
SUPERIOR REASONING  
POWER ALL OVER THE  
WORLD HAVE BEEN  
BECOMING RAGGER  
AND BIGGER IN  
THIS MARRER!

AND THE REASON FOR  
ALL OF IT IS THE RADIATION  
EMANATING FROM THOSE WRESTLED  
BLACK SPOTS ON THE SKIN!  
IF IT GOES ON LIKE THIS,  
THE WHOLE WORLD WILL BE  
THROWN INTO CHAOS!

POW!  
THOSE BLACK  
SPOTS  
AGAIN!





SIR, THIS JOB  
IS CONSIDERABLY  
DIFFICULT.



AND EXACTLY,  
IT SEEMS THAT PUNCH  
OF MONEY YOU GAVE US  
SIMPLY DIDN'T DO.

DO THAT NOT  
SUFFICE?



THAT'S  
RIGHT!  
I'VE GOT  
TO  
"ACCEPT"  
50 OR 60  
THOUSAND  
PEN ACES,  
SEE?

SISTER,  
WHAT ARE YOU  
SAYING?!

I KNOW!!  
I CAN'T GIVE  
SO MUCH!



OH,  
ANYTHING  
YOU CAN!  
YOU'RE A RICH  
OLD MAN.



ALL RIGHT,  
NOW LET'S  
TALK THIS  
OVER!



SISTER!

I KNOW!!  
NOW ARE YOU  
TRYING TO  
INTIMIDATE  
ME?!



ENOUGH!  
TIME TO GET  
TOUGH.

GET HIM!

AAH!

DARE  
RED,  
DON'T  
MOVE!



I-I-INSPECTOR  
THESE MUST BE  
A MISTAKE.

I KNOW!!  
I HAVE NO BUSINESS  
WITH YOU LOT  
THE ONE I'VE  
COME FOR  
IS THIS OLD  
COOT.



YOU DON'T FOOL ME  
EVER WITH THIS  
BEARD ON.



I ACK!!  
DARE RED!!



Pfft

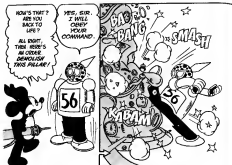


I'M NOT STUPID  
ENOUGH TO BE  
CAPTURED BY  
YOU BUNCA!  
HA HA HA!









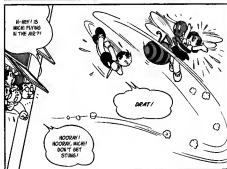




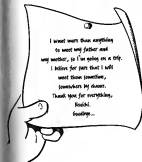


















BUWOHHHHH



Toot

A LUXURY LINER IS NOW  
LEAVING METROPOLIS HARBOR.  
IT IS AN ASTONISHING 200,000 TON  
OCEAN-PASSING VESSEL CALLED  
THE ATLANTIS.

HEY, MY  
SISTER! YOU'RE  
IN THE NAVY!



I WANT TO TRAVEL  
OVERSEAS TO FIND  
MY FATHER! PLEASE  
LET ME RISE IN  
YOUR SHIP!



AWAY FOR SOMEONE LIKE  
A NICE GIRL—  
WELL, I'VE  
BEEN LOOKING  
FOR SOMEONE  
LIKE YOU  
TO BE A  
CABIN GIRL!

CAPTAIN!  
THE COAST GUARD  
IS HERE. THEY SAY  
DARK DEVILS GANG  
MAY BE ONBOARD  
DISGUISED AS  
PASSENGERS.



WHAT P!  
DARK  
RED P!

FIND THEM!  
FIND THEM!

FIND 'EM  
AND BRING  
'EM OUT!



WE'RE OKAY!  
WE DIDN'T FIND ANY  
OF THOSE PEOPLE

THANKS  
FOR YOUR  
TROUBLE!



WE'RE  
SETTING SAIL  
NOW.



THEN WE'RE  
SAFE.

OH, NO!  
THE CAPTAIN IS  
DARK RED!



WHAT  
A JOKE!  
NO ONE  
SUSPECTED  
THIS FAT BOG  
CAPTAIN WAS  
ACTUALLY  
DARK RED.  
HA HA HA...



OH, I'VE  
GOT TO TELL  
THE PASSENGERS  
EIGHT AWAY!



OH, WHY?  
THE  
PASSENGERS  
ARE  
ALL DEAD  
PARTY!

NOW I SEE! THE ATLANTIS IS  
THE DEAD PARTY'S SHIP! BY  
DISGUISED IT AS A STately  
PASSENGER VESSEL,  
THEY'RE ABLE  
TO COME  
AND GO  
FORTHLY AT  
PORTS  
AROUND  
THE  
WORLD.



OH,  
PARDON  
US FOR  
THROWING  
YOU IN  
WITH THE  
LUNGE.

I PARDON IT  
IT WAS NOT  
IN THERE!

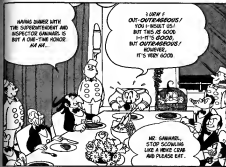
OUT-OUT-  
OUTRAGEABLE!  
DO YOU THINK  
YOU CAN TREAT US  
LIKE STORRY CATS TV?



WE'RE  
ALREADY IN  
THE MIDDLE  
OF THE  
OCEAN.

FROM NOW ON,  
YOU WILL BE TREATED  
AS FIRST-CLASS  
PASSENGERS  
TO THE DARING HALL,  
PLEASE.

WHAT DO  
WE GET  
TO EAT...?



HAVING DINNER WITH  
THE SUPERINTENDENT AND  
INSPECTOR GANNARD IS  
BUT A ONE-TIME HONOR  
NA NA...

I DON'T  
OUT-OUTRAGEOUS!  
YOU I-RESULT 25!  
BUT THIS IS GOOD  
I-I-IT'S GOOD,  
BUT OUTRAGEOUS!  
HOWEVER,  
IT'S VERY GOOD.

MR. GANNARD,  
STOP SCOWLING  
LIKE A HENCK COAR  
AND PLEASE EAT.



NOW'S MY  
CHANCE!



MAID ROOM

ANYWAY, SINCE THE  
LEADER'S THE ONLY  
ONE WHO GETS TO  
EAT NICE, I'M NOT  
INTERESTED. I'M NOT!



DARK, HERE'S  
SOME TEA.

SAY, THAT'S  
A GOOD DEAR!

I SAY...?

I SAY...?

THE SLEEPING  
MEDICINE DO  
THE TRICK...





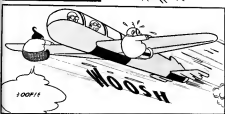


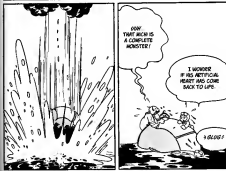
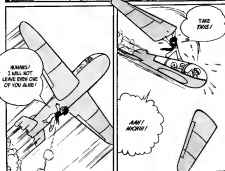


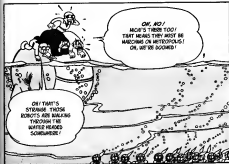


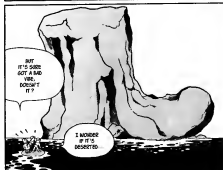






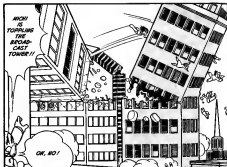




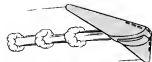












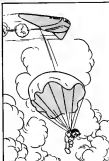
AWW,  
THE SITUATION  
LOOKS GEM!

IT LOOKS LIKE  
THE ROBOTS ARE  
NEARLY BEATEN, BUT  
RICK'S RUNNING AWAY  
ON HIS OWN!



ALL RIGHT!  
I'M RESOLVED!  
I'LL TRY TO PACIFY  
RICH SCHMIDT. IF I  
CAN MAKE FRIENDS,  
THEN I'M SURE  
I CAN DO IT.

AWW—P!  
YOU'LL BE  
THROWING  
YOUR LIFE FOR  
NOTHING!!



MICH, HAVE  
YOU GONE  
CRAZY?!



RICHIE!  
YOU WANT TO GET  
IN MY  
WAY?!

MICH!  
I'M WARNING  
YOU SO  
STOP  
THIS!



WHA!  
TUNE THIS  
AND GO DOWN  
WITH IT!

...LOSER!!  
STUBBORN  
FOOL...



\* "MOUNTAIN STORM"









THE END

# メトロポリス

## AFTERWORD

by **OSAMU TEZUKA**

Footnotes by **DAVID SIMONPUGH**



So anyway, after *New Treasure Island*<sup>1</sup> was released in 1947, Kansai became deluged with Osaka-made Akahon<sup>2</sup> manga.

Meanwhile in Tokyo as well, manga books began being published by slow degrees, yet even though both cities had several refined, high-quality products, the overall quality of the Akahon manga was far behind.

As a result, Osaka-made Akahon manga couldn't remain idle. Ikushi Publishing Company, among others, wanting to escape from publishing the junky kids' books which they had been putting out up until then, decided to start releasing respectable-looking, "real" books, so they proposed that I create an epic, full-length science-fiction novel for them.

The plan was a 100-page, all two-color printing, luxurious hardcover volume with slipcase, the likes of which had never been seen before.

And so, with a production schedule of half a year, I began writing.

However, after reflecting on the grand scheme, I realized that the time frame was a little bit too short. So I used one part of *Ghost*,<sup>3</sup> which I had written in my student days, borrowed a throwaway character from an unpublished work called *Old Man's Treasure Island*, and with the theme of a manmade person everything fell into place.

This manmade person was based on the image of the female robot in the famous pre-war German film *Metropolis*. That said, I hadn't seen the movie at the time and I didn't even know what it was about. During the war, in *Asensu Jimpou*<sup>4</sup> or some other such magazine, there was a single still from the movie of the female robot's birth scene. I remembered it and it just gave me a little hint. I also really liked the sound of the word *metropolis* so I used the same title, but other than that there was no real connection to the movie.

Well, in the beginning I worked on the new story sluggishly, and so it began to get longer and longer. A section about the trip to Longboat Island, the infiltration of the secret base, and the attack of the giant ants, among other scenes, were included. However, after I finished writing I inserted the initial prologue scene and, in doing so, exceeded my 150-page limit and had no choice but to cut many sections. In the various parts about the flower-selling girl and her sister, I enjoyed trying to capture the

mood of the Thénardier's Inn scenes from *Les Misérables*, and I had drawn most of the pages, but since they had no relation to the main plot they were cut down to the way you see them now.

The climactic robot rebellion was also longer. Those repeated scenes were there until the very end, so I was extremely sorry to lose them.

When *Metropolis* was released, the response from the public was far greater than I could have ever imagined. I believe it was reprinted several times. I heard that after reading it many students intended to become manga artists, and I also took pride in it being very useful in bringing SF entertainment to the attention of children.

Three of my works – this, *Lost World* and *Future World* – have been labeled my early SF trilogy by my readers, but the one which had the most metropolitan flavor was *Metropolis*, because at the time I was very drawn to America. The figure of Duke Red standing on the front cover and the big-city night view on the inside cover (of the Japanese edition) were meant to invoke the look of pre-war era Manhattan and Chicago as I imagined them to be, and you can feel the influence of American big-city movies of the time.

Moving on, the two characters Duke Red and Notarin debuted in this work. Afterwards both of them were nice enough to show up in numerous other works. Also, the leading star, Michi, was a youth who was neither male nor female, and a variation on this theme showed up after *Retro Boy* was born in the form of Sapphire. It could be one of the major character archetypes in my series of heroes and heroines.

It may be possible that the scenes of Michi flying through the air and tossing cars around were influenced by the American comic Superman, which had just entered Japan at that time, but I have no memory of having read Superman back then.<sup>5</sup> The final scene in which Michi goes up in smoke was suggested by a pre-war creature feature I saw called *The Invisible Ray*.<sup>6</sup> And as for the section where she dies in the hospital, the final scene of *The Monstrous Felloes of the Country Underground*,<sup>7</sup> in which the rabbit meets its death in bed, so moved my readers that I decided to steal it from myself. Monkey see, monkey do.



<sup>1</sup> Tezuka's first drawing work. It reportedly sold an unprecedented 400,000 copies.

<sup>2</sup> The predominant form of manga printed by children Japan since 1945 to 1991. Literally, "Red Book" so called because of the standard red ink used in the cover. Akahon were usually printed on cheap paper but bought in large quantities.

<sup>3</sup> 1940.

<sup>4</sup> Literally "Science Quarterly Project" a magazine still being published in Japan today.

<sup>5</sup> It is interesting to note here that Tezuka himself does not make the connection between the title of his work and Superman's city of Krypton.

<sup>6</sup> *Phantom Picture* 1936. Directed by Lambert Hillyer. Starring Boris Karloff and Boris Lippert.

<sup>7</sup> 1948.



**Osamu Tezuka** was born in the city of Toyonaka, in Osaka, Japan, on November 3, 1928, and raised in Takarazuki, in Hyogo prefecture. He graduated from the Medical Department of Osaka University and was later awarded a Doctorate of Medicine. In 1943 Tezuka made his debut as a manga artist with the work *Ma-chan's Diary*, and in 1947 he had his first big hit with *New Treasure Island*. In over forty years as a cartoonist, Tezuka produced in excess of an astounding 150,000 pages of manga, including the creation of *Metropolis*, *Mighty Atom* (a.k.a. *Astro Boy*), *Jungle Emperor* (a.k.a. *Kimba the White Lion*), *Black Jack*, *Phoenix*, *Buddhe*, and many more.

Tezuka's fascination with Disney cartoons led him to begin his own animation studio, creating the first serialized Japanese cartoon series, which was later exported to America as *Astro Boy* in 1963. Tezuka Productions went on to create animated versions of *Kimba the White Lion* (*Jungle Emperor*) and *Phoenix*, among others.

He received numerous awards during his life, including the Bungei Shunju Manga Award, the Kodansha Manga Award, the Shogakukan Manga Award, and the Japan Cartoonists' Association Special Award for Excellence. He also served a variety of organizations: He was a director of the Japan Cartoonists' Association, the chairman of the Japan Animation Association, and a member of the Manga Group, Japan Pen Club, and the Japan SF Authors' Club, among others. Tezuka became Japan's "comics ambassador," taking Japan's comics culture to the world. In 1980, he toured and lectured in America, including a speech at the United Nations.

Regarded as a national treasure, Osamu Tezuka died on February 8, 1989 at the age of 60. In April 1984, the Osamu Tezuka Manga Museum opened in the city of Takarazuki, where he was raised. His creations remain hugely popular in Japan and are printed in many languages throughout the world, where he is acclaimed as one of the true giants of comics and animation, his work as vital and influential today as it was half a century ago.

"Comics are an international language," Tezuka said. "They can cross boundaries and generations. Comics are a bridge between all cultures."



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